
Books Received

Mary Catharine Johnsen

Arend Bandsma and Robin Brandt. *Flatweaves of Turkey*. New York: Phillip Wilson Publishers, distributed by Palgrave Global Publishing at St. Martin's Press, 2004. ISBN 0-85667-528-8 (hardcover); 164 pages; color illustrations, index.

Information for collectors on kilim patterns, dyes, and weaving techniques of the Turkic and Kurdish nomadic groups.

Robert P. Bareikis and Daniel Piersol. *Visions from the Soul: the Woodcuts of Hans Friedrich Grohs*. Seattle: University of Washington Press for New Orleans Museum of Art, 2003. ISBN 0-89494-088-0 (paperback); 112 pages, 81 illustrations.

Catalog for traveling exhibition of woodcuts by German Expressionist who used the Dance of Death theme to show the wars and strife that he experienced in Germany.

"*The Beauty of Life*" William Morris & *The Art of Design*" Edited by Diane Waggoner. New York: Thames & Hudson, Inc. 2003. ISBN 0-500-28434-2 (paperback); 176 pages, 128 illustrations, index.

Catalog for exhibit at The Huntington Library, Art Collections and Botanical Gardens and then at the Yale Center for British Art. Essays by noted scholars on Morris as designer, the legacy of Morris & Company, and his influence on American Arts & Crafts. 80 color illustrations.

Beverly Bundy. *The Century in Food: America's Fads and Favorites*. Portland, OR: Collectors Press, 2002. ISBN 1-888054-67-0 (hardcover); 192 pages color + black & white illustrations; index.

"A look at the inventions, innovations, and ingenuity that fueled American appetites"—*Intro. p. 4*. In addition to the above, this book is good for a study of the logos and advertising for some of the 25,000 new food products introduced each year.

Geoffrey Caban. *World Graphic Design: Contemporary Graphics from Africa, the Far East, Latin America and the Middle East*. London, New York: Merrell Publishers Ltd, 2004. ISBN 1-85894-219-5 (hardcover); 160 pages, 250 color illustrations, index.

Four essays introduce the cultural and political context of each region. Surveys recent work in posters, book and record covers, packaging and promotion. Spreads feature works by individual designers or studios.

Barry Dawson. *Street Graphics New York*. New York: Thames & Hudson, 2003. ISBN 0-500-28405-9 (paperback); 112 pages, 208 color illustrations.

One of a series of collections of urban ephemera including books on Cuba, India and Tokyo. This one includes a lot of Post-9/11 imagery.

Michael Dawson. *The Consumer Trap: Big Business Marketing in American Life*. Champaign IL: University of Illinois Press, 2003. ISBN 0252028090; 203 pages.

The author, adjunct lecturer in Sociology at Portland State University, provides a history of twentieth century marketing ideas and examines the social and economic costs to the consumer—from a strong anti-corporate point of view.

Directory of Illustration No.20. Santa Barbara CA: Serbin Communications for Graphic Artists Guild, 2003. ISBN 1-8831823-6.

Laurent De Brunhoff. *Babar's Museum of Art*. New York: Harry N. Abrams, Inc., 2003. ISBN 0-8109-4597-5 (hardcover); 44 pages.

A children's book for all designers with a sense of humor (and a quiz of your art knowledge). Includes Babar as Rodin's Balzac! Babar notes on p. 35: "There are no rules to tell us what art is."

Designed by Peter Saville. Edited by Emily King. New York: Princeton Architectural Press, 2003. ISBN 1-56898-422-7 (hardcover); 192 pages, 250 color illustrations, index.

First book on this major graphic designer covering his work from 1978 to the present; includes an interview with him and essays by design and music critics.

Eating Architecture. Edited by Jamie Horowitz and Paulette Singley. Cambridge, MA: MIT Press, 2004. ISBN 0-262-08322-1 (hardcover); 385 pages; illustrations, index.

Anthology of nineteen essays that investigates the relationships between architectural aspects of food preparation and gastronomic aspects of architecture. Far ranging essays engage issues of conviviality, memory, loss, globalization, gingerbread houses and more.

Caroline Evans. *Fashion at the Edge: Spectacle, Modernity, and Deathliness*. New Haven: Yale University Press, 2003. ISBN 0-300-10192-9 (hardcover); 320 pages, 200 illustrations, 100 of them in color, index.

Cataloged as "Fashion-social aspects," the chapters include: spectacle, phantasmagoria, cruelty, deathliness, trauma, and modernity. Evans argues that fashion plays a leading role in constructing images and meanings during times of rapid change, here the 1990.

Françoise Fromonot. *Glenn Murcutt: Buildings +Projects 1962–2003*. New York: Thames & Hudson Inc., 2003. ISBN 0-500-34193-1 (hardcover); 326 pages; 406 illustrations, 197 of them in color, plans and elevations.

Work of Australian architect who won the 2002 Pritzker Prize.

Clive Grinyer. *Smart Design: Products that Change Our Lives*. Crans-Près-Célingy: RotoVision, 2001. ISBN 2-88046-524-9 (paperback); 160 pages, color illustrations and photographs.

Profiles of twenty-four great products including some concept sketches and schematic drawings. (Great for students!)

Impossible Histories: Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1991. Edited by Dubravka Djuric and Misko Suvakovic. Cambridge MA: MIT Press, 2003. ISBN 0-262-04216-9 (hardcover); 605 pages, 214 illustrations, 53 in color, index.

Critical survey in four sections: Art, Culture, Politics, and Philosophy; Literature; Visual Art and Architecture; and Scenic and Media Arts. Censorship and language barriers have made these works inaccessible until this book that gives accounts of movements such as Signalism, Yugo-Dada, Zenitism, and magazines like *Danas*, *Red Pilot*, *Tank* and *Zvrk*.

Harold Koda. *Extreme Beauty: The Body Transformed*. New Haven: Yale University Press for the Metropolitan Museum of Art, 2004. ISBN 0-300-10312-3 (paperback); 168 pages, 50 B/W and 50 color illustrations.

Costume Institute curator Koda presents extremes of the human physical ideal. To achieve this ideal, men and women have constricted, padded, corseted, heightened and extended clothing and body for millenia. (I experienced a combination of giggling and cringing while looking at this book—Ed.)

Tony Kushner. *The Art of Maurice Sendak 1980 to the Present*. New York: Harry N. Abrams, Inc., 2003. ISBN 0-8109-4448-0 (hardback); 223 pages, color illustrations, index.

Lavishly reproduces set and costume designs for *The Nutcracker*, *The Magic Flute* and *The Love for Three Oranges*; also artwork for posters, CD covers, book jackets and adult books. (Let's extend the concept of "national treasure" to include Sendak! —Ed.)

Lippincott Mercer (consultancy). *Sense: the Art and Science of Creating Lasting Brands*. Gloucester MA: Rockport for Lippincott Mercer, 2004. ISBN 1-59253-014-1 (2 volume set paperback); 528 pages, 1,250 color illustrations.

Compilation of the best of 50 years of the consultancy's periodical *Sense* where they examined the areas of naming, research, design and brand strategy. The founder, J. Gordon Lippincott, coined the term "corporate identity."

Whitney Matheson. *Atomic Home: A Guided Tour of the American Dream*. Portland, OR: Collectors Press, 2004. ISBN 1-888054-89-1 (paperback); 176 pages; chiefly color illustrations.

A picture-peaen to suburbia and the plastics, products, and advertising that made the post-WWII American Dream possible with notes by a journalist who specializes in popular culture. She even notes the bad things like a 1952 book touting asbestos siding. Nostalgia for baby-boomers and ancient history for current students.

Simon Morley. *Writing on the Wall: Word and Image in Modern Art*. Berkeley: University of California Press, 2003. ISBN 0-520-24108-8 (hardcover); 224 pages, color illustrations, index.

The author-artist surveys the bond between word and image in art from the 19th century to the present—Dada and surrealism, constructivist typography, postwar gesture painting, advertising and hyper-text.

Horst and Ilse Moser. *Surprise Me! Editorial Design*. Translated by David H. Wilson. West New York, NJ: Mark Batty Publisher LLC, 2003. ISBN 0-9725636-0-1 (hardcover); 286 pages; color illustrations, indexes.

Using 1500 illustrations from his personal collection of one million magazines, Moser explains how real magazines are put together, from grids to covers, logos, and samples of great layouts by theme. This book covers every aspect of magazine and editorial design.

Harold G. Nelson and Erik Stolterman. *The Design Way: International Change in an Unpredictable World*. Englewood Cliffs, NJ: Educational Technology Publications, 2003. ISBN 0-87778-305-5; 327 pages, index.

The second subtitle, “foundations and fundamentals of design competence,” accurately portrays the soul of this book. The authors evaluate the importance of change, systems, freedom, inquiry, learning, judgment, values and meaning in design and the inter-relationships of all of the above between a designer, projects, client, users and society.

Bradley Quinn. *The Fashion of Architecture*. New York: Berg Publishers, distributed by NYU Press, 2003. ISBN 1-85973-752-8 (hardcover); 1-85973-757-9 (paperback); 255 pages, index.

Examines common themes shared by designers of both fashion and architecture such as structure and spatial boundaries, volumes and tensions, camouflage and shelter, functionalism and expression. Well-chosen images.

David Raizman. *History of Modern Design*. Upper Saddle River, NJ: Prentice Hall Inc. 2004. ISBN 0-13-184266-8 (hardcover); 0-13-183040-6 (paperback); 400 pages; 500 illustrations; bibliographic essay, index.

By a Drexel University professor, this “illustrated history of modern design provides a balanced chronological survey of decorative arts, industrial design and graphic design from the 18th through the 20th centuries.” (Publisher’s note). Raizman studies the impact of new industrial materials on design—from steel to plywood, plastic and nylon to transistors and nanotubes. (Possibly a nice textbook—Ed.)

Margaret Re. *Typographically Speaking: The Art of Matthew Carter*. New York: Princeton Architectural Press, 2003. 2d ed. ISBN 1-56898-427-8 (paperback); 104 pages. With essays by Johanna Drucker and James Moseley.

Catalog to accompany exhibit at The Albin O. Kuhn Library & Gallery, University of Maryland Baltimore County, that then traveled to other venues. Carter worked closely with the curators providing access to his archives and historical context. The book reproduces the exhibit panels, with additional checklists, bibliography and chronology. Very useful, good spreads of ITC Galliard and Bell Centennial.

Joseph Scheer. *Night Visions: the Secret Designs of Moths*. Munich, New York, etc.: Prestel, 2003. ISBN 3-7913-2968-5 (hardcover); 120 pages; color illustrations.

Coffee-table-book-sized tour-de-force of digital printing and high-resolution scanning technology showing the beautiful variety of design and pattern seen in 1000 moth species found in one backyard. Fine essay by Johanna Drucker on the inter-relationships of art, nature, reproducing printing and photographic technologies and our different experiences of the original and the reproductions.

Frank Stella. *Working Space*. Cambridge MA: Harvard University Press, 2003. ISBN 0-674-95961-2 (paperback); 177 pages, 36 color, 56 duotones index.

Paperback edition of the 1983–84 Charles Eliot Norton Lectures where Stella clarifies the pictoriality and intentions of abstract painting by examining other change-points of pictorial space such as Caravaggio, Kandinsky, and Picasso. The “working space” of the title is pictorial space: “We want paint to build a pictorial space that accommodates the reach of all our gestures, imaginative as well as physical.” P. 60. (Highly recommended—Ed.)

Jan V. White. *Editing by Design: for Designers, Art Directors, and Editors—the Classic Guide to Winning Readers, Third Edition*. New York: Allworth Press, 2003. ISBN 1-58115-302-3 (paperback); 256 pages, 739 B/W, 47 color illustrations, index.

Packed with practical solutions that will help editors and designers achieve maximum impact. (I couldn’t resist. Isn’t English wonderful?—Ed.)

Julie Wosk. *Women and the Machine: Representations from the Spinning Wheel to the Electronic Age*. Baltimore: Johns Hopkins University Press, 2002. ISBN 0-9018-6607-3 (hardcover); 294 pages, B/W & color illustrations, index.

“Art historian Wosk examines the role of machines in helping women reconfigure and transform their lives.” (Dustjacket). Studying the images and stories of how women have worked with spinning wheels, typewriters, automobiles, airplanes and computers, she illuminates both the advances women have made and the gender stereotypes and ambivalence they’ve endured.